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dantes rectum iudicium: volo quod oculus lacrimet propter malum visum & cor doleat propter malam cogitacionem. & sic fit exposicio in gallico & post eam in anglico.

Cor. Tu mas hony de ton mau' regarder.
 Oculus. Mes tu mas hony pur mau penser.
 Cor. Nestu la porte ou entre peche.
 Oculus. Tu la puyt clore a ta volonte.
 Cor. Vous regardez trop folement.
 Oculus. Ceo nest peche pur ton assent.
 Donk vijnt reson & iugement & dist ensi:
 Ieo voil que le oil plure & waymente
 & le coer de maus ceo repente.

Istud faciliter dici potest in anglico: pe herte seip to pe eie þus:

þou vs ast shend þoru þi fol loking.
 [Eye] but þou vs ast shent þouru þi fol þenching.
 [Heart] nartou þe gate þoru wam comeþ sinne &
 þoutes ille.
 [Eye] þou maist it shette at þine wille.
 [Heart] folies biholden niltou bilinne
 [Eye] Wiþ outen þe it is no synne.
 þan comeþ reson & vnderstanding
 & herof gifus a riȝtful demyng & seip þus:
 Ich wil þat þe eie wepe ful sore
 & þat þe herte sorwe & synne no more.

The second text, consisting of an English version only, is found in the Commonplace book compiled by Johannis de Grimestone in the year 1372, which is now preserved in the Advocates' Library at Edinburgh (ms. 18. 7. 21, fol. 99b).

Nota. *Disputacio inter cor & oculum.*

Dicit Cor oculo. þu schendest me sore with þi
 loking
 Respondit Oculus. þu schendest þe more with þi
 þenghking
 Dicit Cor. þu art þe gate of þouthtes hille
 Respondit Oculus. þe gate mauthtu seitten at þi wille
 Dicit Cor. þu lokest to lithliche on faire þing
 Dicit Oculus. þat is no senné but þoru þi
 suffring.
 Tunc Racio dat Lat eyge wepin for his loking
 Iudicium. & lat herte repenten for wikke
 þenki[n]g.

The similar phrases in the two English texts, especially in the first two or three lines, are not sufficient to establish any direct connection, as the likeness may be explained on the supposition of a common Latin original. This Latin prose text, as represented by the Merton ms., when compared with the metrical *Disputatio* shows noteworthy differences. In the first place, whereas in the latter the Heart speaks only once and the Eye makes only a single reply, in the prose text Cor and Oculus each

speak three times. Again, though in both pieces Ratio comes forward as the arbiter of the dispute and renders a verdict which affirms the guilt of both parties, yet the judgment rendered is not the same. According to the prose text, instead of drawing a philosophical distinction between the cause and the occasion of sin, Ratio assigns to both Heart and Eye appropriate penance. Indeed, the resemblance between the Latin poem and the prose *Disputatio* hardly extends beyond the essential idea which lies at the basis of both. Standing side by side, they illustrate the difference of form resulting from the employment of the same idea for widely different ends. The purpose of the poem is literary and philosophical, while that of the prose text is definitely homiletical.

It would be idle, in the present state of our knowledge, to attempt to define the relationship existing between the prose *Disputatio* and the other versions of the theme. One sees, however, that its concise form and its direct and simple statement of the moral issue fitted it for wide circulation. And in some such form as this, we may easily believe, the conflict between Heart and Eye was impressed upon laymen in many a medieval congregation.

To the list of courtly debates given by Dr. Hanford still another instance may be added. In the Old French *Guillaume de Palerne* the love-wounded Melior debates for some seventy lines (vv. 828-898) the relative responsibility of heart and eye, in a fashion which easily recalls the corresponding passage in *Cligés*.

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A NOTE ON *COMUS*

There are five lines in *Comus* which have provoked from commentators some discussion, the simplest explanation and true meaning of which, however, I believe have not yet been suggested. The passage occurs at the end of one of Milton's long sentences (ll. 720-736). Comus, in his efforts to seduce the lady, ad-

vances the argument that she should make use of her beauty, replenish the earth, and thus show due appreciation of the gifts of the Almighty. Moreover, if we should not avail ourselves of temporal blessings, we should not only become surfeited with them, but evil would result.

It is the expression *they below*, in line 734, to which I have reference particularly. Three interpretations of this have been suggested, differing according to the meaning attached to *the deep*, in the preceding line. These are succinctly stated by Professor Neilson: "(1) If 'the deep'='the sea,' then 'they below'='sea-monsters,' or (2) 'men.' If 'the deep'='the centre of the earth,' then 'they below'='gnomes.'"¹

The late William Vaughan Moody accepts the first of these, taking 'the deep' to mean 'the sea.' He says: "Can it be that Milton believed that diamonds were found, like pearls, in the sea, or does he refer to diamonds which have been cast there from shipwrecks? Or is 'diamonds' used in a general sense for 'precious stones'?"² Verity thinks that the reference is to men beneath the sea. Mr. C. W. Thomas, referring to an early manuscript, in which the line reads

Would so bestud the centre with their starlight,
claims that this "makes it fairly clear that 'deep' here means depths of the earth," and that "'they below,' therefore, would refer to the gnomes and other supernatural creatures who were supposed to dwell within the earth."³ Professor Trent, in his edition of the minor poems, is inclined to agree with this interpretation. Masson makes no comment on the passage.

It is certainly "fairly clear" that 'the deep' refers here not to the sea, but to the depths of the earth; for the sea could hardly be said to have a *forehead*. The explanation of *they below*, however, I believe is that it re-

fers not to gnomes, but to men. That is, 'below' does not mean below the surface of the earth, but below the heavens, and is to be taken in a general sense as referring to the inhabitants of earth. This word is often used to designate men, as distinguished from the heavenly hosts; as for instance in the line of the Doxology,

Praise him, all creatures here below.

And Milton himself, in the second book of *Paradise Lost* (l. 172), uses *above* in the same manner.

A paraphrase of these five lines, then, I believe would be something like this: The sea *o'erfraught*—overladen with its treasures—would *swell*—overflow; and *the unsought diamonds*, bulging out from their beds under the ground, would so *emblaze*, or illuminate, the *forehead of the deep*—the surface of the earth—and so *bestud with stars*, that *they below*, the inhabitants of earth, would become so *inured to light* from gazing on the brilliancy of the precious stones that they could soon look with impunity upon the sun itself.

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BRIEF MENTION

Prince de Ligne: *Lettres à la Marquise de Coigny*. Edition du Centenaire par Henri Lebasteur. Paris. Champion. 1914. xxix + 96 pp. The centenary of the Prince de Ligne, probably the most accomplished Gallicized foreigner of the old régime, is being celebrated by the republication from his extensive memorials (*Mélanges littéraires, militaires et sentimentaires*, 1795–1811, 34 vols. *Mémoires et mélanges historiques*, 1827–29, 5 vols. Also *Lettres et pensées*, ed. M^{me} de Staël, 1809. Cf. Sainte-Beuve, *Causeries du lundi*, VIII, 234–72) of several selections which best illustrate his various phases: his military experience, his taste for gardening, and the above small volume of letters. This last is the lively record of an eyewitness concerning the travels of Catherine the Great in the Crimea, January to July, 1787.

¹ *Milton's Minor Poems*, Lake English Classics, p. 142.

² Cambridge edition of Milton, p. 388.

³ Riverside Literature Series ed. of *Minor Poems*, p. 88.